

# THE Asylum

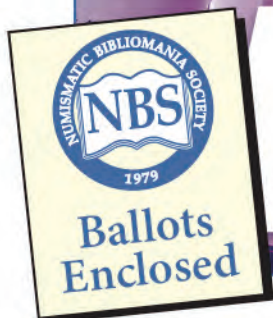
VOL. 36 NO. 2



SUMMER 2018

*Quarterly Journal of the Numismatic Bibliomania Society • COINBOOKS.ORG*

## STORIES OF NUMISMATIC BIBLIOMANIA LUCK & LOSS





Kolbe & Fanning

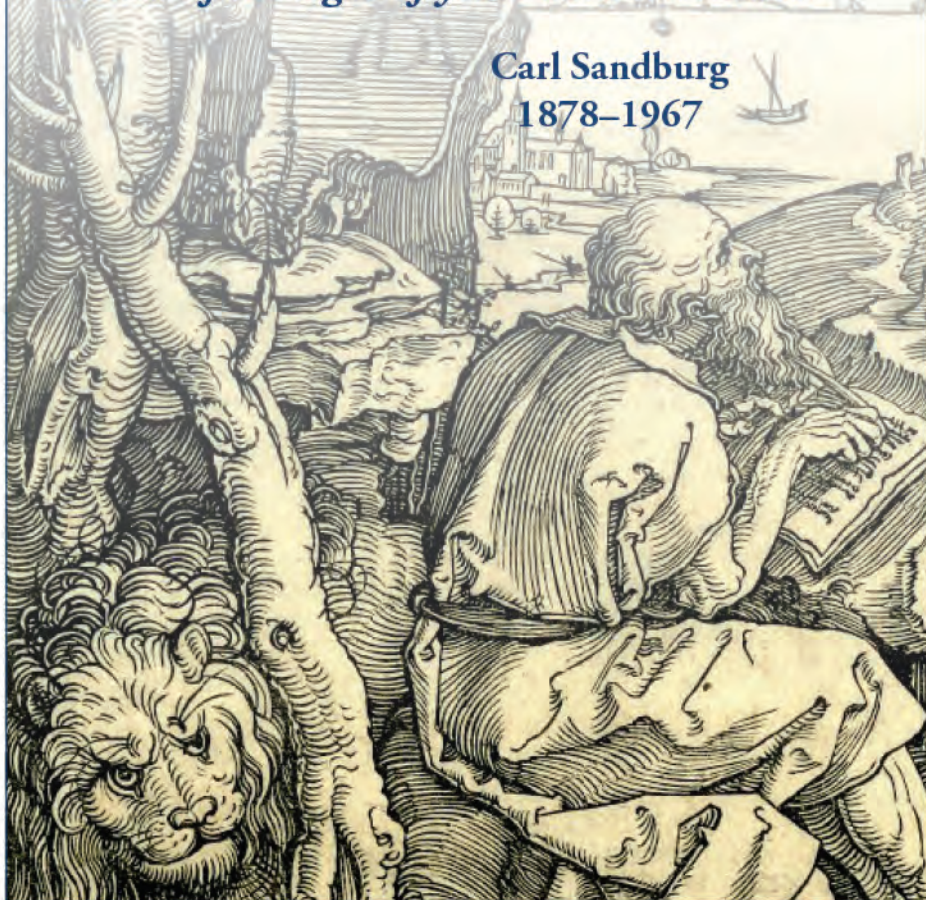
Numismatic Booksellers

**numislit.com**

*The peace of great books be for you,  
Stains of pressed clover leaves on pages,  
Bleach of the light of years held in leather.*

Carl Sandburg

1878–1967





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VOL. 36 NO. 2



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# Numismatic Bibliomania Society

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**NBS Membership/Subscriptions:** *The Asylum* is mailed to all NBS Members. Membership is \$40.00 inside the United States, \$60.00 outside the U.S., \$25 for digital-only and \$10 Youth Membership. New members receive one back issue plus all new issues upon publication. Requests for membership and change of address should be submitted to the Treasurer at the address below.

**Submissions:** *The Asylum* (ISSN 1552-1931) is published in four issues per year. Submissions should be sent to the editor at nbsasylum@gmail.com. Authors, please put your name(s) and contact information on all submitted material. All accepted manuscripts become the property of the Numismatic Bibliomania Society. For more information, please contact the editor.

## **Advertising rates for 2017**

See our full Ad Rates and Guidelines at [coinbooks.org/asylum](http://coinbooks.org/asylum) or contact editor.

Full page	\$120	5.5 x 8 inches
Inside front, inside or outside back cover	\$125	5.5 x 8 inches
Half page	\$75	5.5 x 4 inches
Quarter page	\$40	2.75 x 4 inches

\*A 10% discount may be applied for a full-year commitment. A 10% discount is available for NBS members and community organizations.

## **Deadlines for Submissions and Advertising:**

Spring Issue (No. 1) February 1  
Summer Issue (No. 2) May 1

Autumn Issue (No. 3) August 1  
Winter Issue (No. 4) November 1

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Tom Harrison  
NBS President

# Message from the President

By Tom Harrison

With the ANA World's Fair of Money in Philadelphia quickly approaching, I would like to share a few highlights of our annual Numismatic Bibliomania Society events. We are delighted to have numismatic scholar, researcher and author Roger Burdette, speaking at our Symposium on Thursday, August 16 at 1:00 in room 120 C on numismatic research at the National Archives. This will be a fascinating look at the challenges and discoveries through Roger's extensive experiences.

Our General Meeting held Friday, August 17 at 11:30 in room 117 will include the announcement of *The Asylum* author award winners. We are also looking forward to a timely presentation by numismatic literature dealer, David Fanning, discussing the current state of the numismatic literature market. As numismatic literature is going through a digital transition, this topic should be of considerable interest to all bibliophiles. Our all-important benefit auction will conclude the General Meeting. I would like to give a special shout-out to our generous members who are donating items for the auction and to all of our enthusiastic bidders who will ensure its success.

This year we have renewed our tradition of hosting an NBS club table. The table will be located near literature dealers Charles Davis and Kolbe & Fanning. We will be displaying a variety of choice items from Friday's benefit auction. We hope everyone will have an opportunity to stop by the table to visit and receive a complimentary NBS bookmark. This will be a great chance to connect with fellow literature enthusiasts and share your thoughts and ideas for the betterment of the NBS.

Until we meet in Philadelphia, may your numismatic library provide investigation, discovery and most of all, enjoyment.

## Correction

From David R. Pickup

I am grateful to Robert Leonard for pointing out in my article "A Well-Noted Numismatic Book by John Yonge Akerman" (*The Asylum*, v36, n1) that the notes in pencil such as 5-1 or 4-1 alongside some coins are references to the Plates: 6-1. is opposite Plate, No. 6, 5-1. is opposite Plate, No. 5, etc. He further suggests the suffixes were added because the owner of the book considered that he had 2 examples of the same coins.

Correction to the transcription of the inside cover inscription:

to E. Milner Barry. May 4.,th 1850  
(Scothorne Vicarage, Lincoln)



## Donate to the NBS Benefit Auction at ANA



Sample lots from 2017 NBS Auction

Each year at the ANA World's Fair of Money, the Numismatic Bibliomana Society conducts a benefit auction to raise funds for the organization. All items sold are donated to the NBS by members and 100% of the proceeds go to the NBS treasury.

Suggested lot value is \$100 and up, but all donations will be accepted. A catalog will be compiled and distributed prior to the auction and absentee bid may be placed for those who cannot attend.

Highlights from last year's sale include a leatherbound copy of Neil Musante's *The Medallion Work of John Adams Bolen* (donated by Dan Hamelberg), and a modern plated reprint of Henry Chapman's 1918 *Bement sale* (donated by George Kolbe).

Literature donations may be sent to:

NBS Auction  
David Fanning  
141 W. Johnstown Road  
Gahanna OH 43230



Maria Fanning,  
*The Asylum* Editor

## From the Editor

In this issue, NBS members brag about their luckiest finds or commiserate with fellow bibliomaniacs over the one that got away. Thank you to all contributors who contributed to this “Stories of Luck and Loss” issue of *The Asylum*. I’m sure there are more stories out there and it’s never too late to share them.

### BALLOTS

There are two ballots included with this issue. The first is a straight “yes” or “no” vote on proposed updates and changes to the NBS Constitution and By-Laws, some of which were approved in past years but not officially incorporated into the document. Please consult the printed version included with this issue or download a copy at [coinbooks.org](http://coinbooks.org).

Also enclosed is the ballot for *The Asylum*’s annual awards. Please vote for your favorite first-time contributor to win the Jack Collins Award and your favorite article to win the Joel J. Orosz Award. It’s great to see new writers every year. Keep the articles coming!

**Please return the enclosed ballots by June 30, 2018 or vote online at <https://www.surveymonkey.com/r/SL56TDR>.**

Ballot may be mailed to:

NBS Election, 141 W. Johnstown Road, Gahanna OH 43209



## NBS Membership Renewals

Don’t miss an issue of *The Asylum*  
and renew your membership today.

	U.S.	International
<input type="checkbox"/> 1-year print & digital membership	\$40	\$60
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<input type="checkbox"/> 3-year print & digital membership	\$120	\$180
<input type="checkbox"/> 3-year digital-only membership	\$75	\$75
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<input type="checkbox"/> <b>NEW</b> 1-year youth membership (under 18)	\$10	\$10

\*Payment must be made in U.S. dollars.

Renew online at **coinbooks.org**

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P.O. Box 634 • Canal Winchester OH 43110



ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

690 Cecil Avenue, St. Louis, Missouri 63105

7/1/86

George F. Kolbe  
P. O. Drawer 3100  
Crestline CA 92325

Dear George,

I am very pleased with my book purchases at your last auction. A check is enclosed.

I hope your course has materialized at the A-N-A Summer Seminar. When I talk I plan to mention numismatic literature so you know I still believe in it.

There is a question I must ask about the 1851 Eckfeldt & DuBois edition of the <sup>classic</sup> original type issue with supplements. Have you ever seen an example with the 1851 title page, the full 220 pages of text, all plates, and the 1849 and 1851 additions with the gold samples. Or other words is there an edition just like the large size edition with the 1842 title page removed and the 1851 title page inserted instead?

One of the reasons I am pleased with the 1851 page compilation is that it has a clean untouched page where the gold sample was not put in. It's a proof so to speak. How crazy can I be to like something because it isn't there.

My best

Eric



# A Handwritten Letter from Eric P. Newman

Shared by George F. Kolbe

Editor's Note: Depicted on the facing page is a copy of a handwritten 1986 letter from Eric P. Newman sent by George Kolbe, one of many he retained.

George wrote:

When Eric passed on, I was unable to come up with a tribute that I thought would do him justice. What could I say that others would not convey as well, or better?

The copy of the enclosed letter is perhaps an appropriate tribute. Eric's sense of humor is on full display, as is his unquenchable curiosity and unquestioned status as a true numismatic bibliophile. May he rest in peace.

A transcription follows:

7/1/86

"I am very pleased with my book purchases at your last auction. A check is enclosed.

I hope your course has materialized at the ANA Summer Seminar. When I talk I plan to mention numismatic literature so you know I still believe in it.

There is a question I must ask you about the 1851 Eckfeldt & DuBois edition of the classic original type issue with supplements. Have you ever seen an example with the 1851 title page, the full 220 pages of text, all plates, and the 1849 and 1851 additions with the gold samples. In other words is there an edition just like the large size supplemental edition with the 1842 title page removed and the 1851 title page inserted instead?

One of the reasons I am pleased with the 1851 page compilation is that it has a clean untouched page where the gold sample was not put in. It is a proof so to speak. How crazy can I be to like something because it isn't there."

My best,

Eric



# GREEK COINS

C.M. KRAAY    MAX HIRMER



# Funny Meeting You Here!

By Bill Daehn

I can remember the days when used book stores, chocked from floor to ceiling with dusty tomes, were a common thing in a big city. These days, they seem to be few and far between. This story takes place about fifteen years ago when I worked in downtown Minneapolis. At the time, there were two large used book stores in the downtown area, and they were favorite places to spend part of a lunch hour browsing the stacks and occasionally adding to my library which, besides numismatics, was focused on ancient Greek history and related art and archaeology. But it was quite unusual to find any numismatic books. In fact, I don't remember ever finding a numismatic book, at least not one of any significance, until...

Let's halt the story for a moment to provide some background information. As a collector of ancient Greek coins, I was actively building my numismatic reference library. One of the items on my "wish list" had long been *Greek Coins* by Colin Kraay and Max Hirmer.<sup>1</sup> Dennis Kroh, in his useful bibliography *Ancient Coin Reference Reviews*, described this massive volume as "the ultimate coffee-table book; certainly the finest work on Greek coins ever printed."<sup>2</sup> In Kroh's opinion, this was "the world's most sought after numismatic book."

But Kraay & Hirmer's *Greek Coins* is more than a pretty "coffee-table" picture book. In addition to its enlarged black and white photographs of 809 fantastic ancient Greek coins, plus 20 color plates, the book is also a scholarly introduction to the field of ancient Greek numismatics. The author, Dr. Colin M. Kraay, was the Keeper of the Heberden Coin Room in the Ashmolean Museum, Oxford, and a prolific and respected numismatic author and researcher. Kraay provided full descriptions for each coin as well as background information on the mint cities. The splendid photographs were taken by expert photographer Max Hirmer. Professor Hirmer spent ten years photographing the masterpieces of Greek coinage in European museums, important private collections, and major auctions. The book concludes with a useful glossary, a select bibliography, and a comprehensive index.

Although scarce, the book was (and still is) occasionally available in numismatic book auctions, but regularly sold for (and still sells for) between \$350 (for a specimen in worn condition with a cracked binding) and \$750 (for one in excellent condition with an intact binding). A decent copy was generally going to cost about \$500, and at the time that was more than I was comfortably willing to pay for one book. Therefore, this volume remained missing from my library but remained at the very top of my want list.

Back to that lunch hour stroll through the used bookstore. During one of my many previous visits to this store, I had inquired whether they ever had any numismatic books in stock. I was told by the clerk that the store's owner had some interest in coins, and any coin-related books that came through the door generally didn't make it onto the shelves—a fact borne out by my failure to find a numismatic book in this store. Until...

On this particular day, a large format book caught the corner of my eye, way up



on the very top of a tall bookcase. Are my eyes deceiving me, or does the spine actually say *Greek Coins*? Heart racing...could it be? YES...it actually is Kraay & Hirmer's *Greek Coins*, intact with its paper dust jacket (untorn!). Surely, the spine is broken as is so often the case with large, heavy books. But no, the binding was strong. The pages unstained. A nearly pristine Kraay & Hirmer was in my hands.

"Don't get too excited," I told myself. Surely this experienced book seller with an interest in coins is familiar with this book and the prices it brings at auction. Surely he wants \$500 for this quality specimen, and I'll soon be placing it back onto that high shelf. With barely enough nerve to look, I glanced for the price that was always softly written in pencil at the top of the first page. Price: \$90. Could this be a mistake? Was this an old price that the bookseller simply hadn't replaced with the current price? Very nonchalantly, I walked to the check-out counter, placed the book on the counter and pulled out my debit card and waited for the total. "That'll be \$96 with tax." A quick swipe of the debit card and a "thank you very much" and I was out the door. I couldn't believe my luck. That's the only time I ever found a significant numismatic book at a used bookstore. Perhaps once is enough.

NOTES:

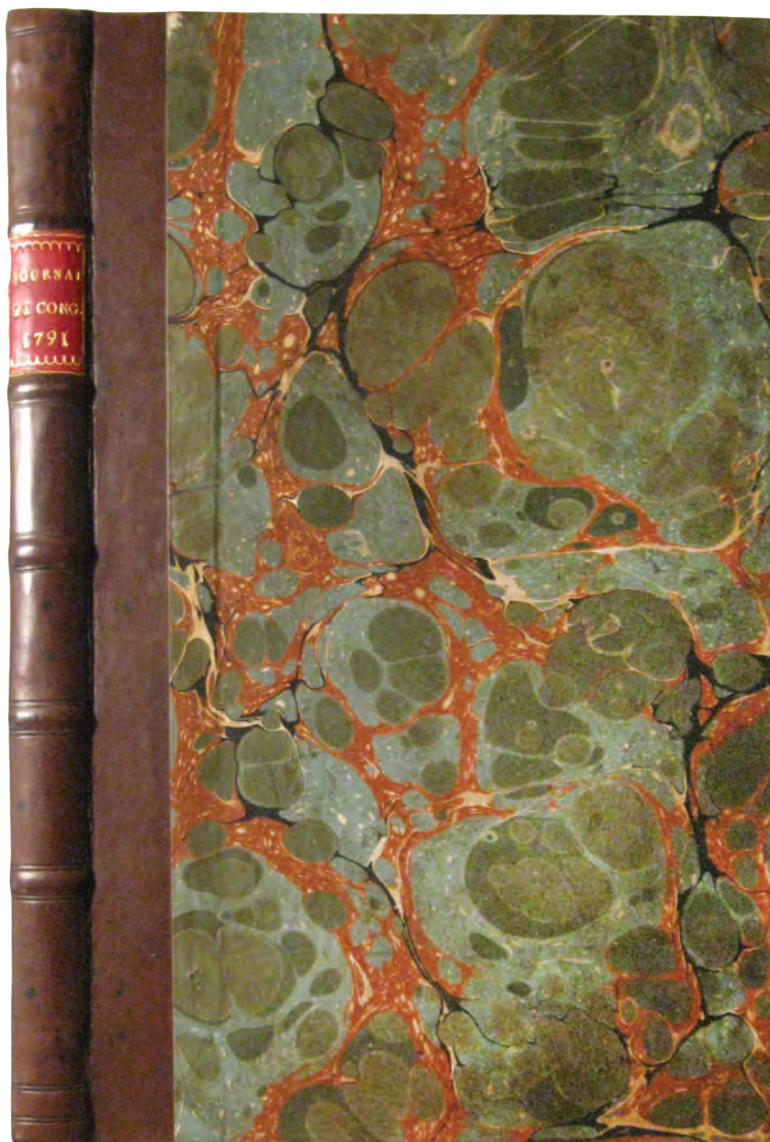
- 1 Colin M. Kraay and Max Hirmer. *Greek Coins*. New York: Harry N. Abrams, Inc., 1966. 396 pp., illus., maps.
- 2 Dennis J. Kroh. *Ancient Coin Reference Reviews*. Ormond Beach: Empire Coins, 1993. 107 pp.

Additional note: Readers who enjoy Kraay & Hirmer's *Greek Coins* will also enjoy the similar volume, *Roman Coins*, written by J.P.C. Kent with photographs by Max and Albert Hirmer (New York: Harry N. Abrams, Inc., 1978; 368 pp., illus., map). Also of interest is



Greek Sculpture, by Reinhard Lullies with photographs by Max Hirmer (New York: Harry N. Abrams, Inc., 1960), which gives similar treatment to the world of ancient Greek sculpture. Many parallels can be found between the images on coins and the works of the ancient world's great sculptors.





*“ An Act establishing a MINT and regulating the COINS of the UNITED STATES.*

1     *“ SECT. I. Be it enacted by the SENATE and House of REPRESENT-*  
2     *TATIVES of the UNITED STATES of AMERICA in Congress assembled, and it is hereby enacted and declared, That a Mint for the pur-*  
3     *pose of a national coinage, be, and the same is established; to*  
4     *be situate and carried on at the seat of the government of the*  
5     *United States, for the time being: And that for the well con-*  
6     *ducting of the business of the said Mint, there shall be the fol-*  
7     *lowing officers and persons, namely—*  
8

# Taking the Plunge: or, Becoming a “Real” Bookseller

By David F. Fanning

As a numismatic book dealer, there have been many occasions on which I’ve made an exceptionally lucky purchase or watched a special item slip out of my fingers at the last moment. I can remember plenty of times when I’ve been checking in with an auction every other minute to see if anyone else had notice an under-described gem hidden in a book sale or an eBay listing that was just wrong enough to throw people off its scent. I’ve sold books for nearly \$5000 that I purchased for around \$35, and found an eBay auction that was in its final hour when I stumbled across it that led to me purchasing a landmark American rarity for about a twentieth of its value. These sorts of stories are always fun, and all dealers and most long-time collectors have them.

One story is from when I was transitioning from being a collector to a dealer. I was still working full-time as the editor of an engineering journal, but had been putting out fixed price lists and small catalogues fairly regularly. I wanted to become more involved in the book business, and had been talking to George Kolbe about doing so for quite some time. I had very little in the way of capital to invest in a new business, so most of the books I dealt in were either of moderate value or consigned by others. I frequently scoured the internet looking for suitable books to add to my stock, and one day found the following:

United States Senate. *Journal of the Senate of the United States of America, Being the First Session of the Second Congress*. Philadelphia: John Fenno, 1791. Folio, half calf with marbled boards and red spine labels. Fine.

This piqued my interest, as I knew this volume would include the *Act Establishing a Mint, and Regulating the Coins of the United States*, the foundational document for U.S. coinage. A bit of looking around convinced me of the book’s importance, and the photographs looked nice. I researched it more and found that this volume, since it covered the entire year, would include not only the Act itself, but all of the Senatorial discussions leading up to it from October 1791 to May 1792. It also included the later *Act to Provide for a Copper Coinage*.

The story of the Mint establishment has been told elsewhere. In a nutshell, George Washington reminded Congress on October 25, 1791 that “The disorder in the existing currency, and especially the scarcity of small change, a scarcity so peculiarly distressing to the poorer classes, strongly recommend the carrying into immediate effect the resolution already entered into concerning the establishment of a Mint.” On October 31, a committee was formed to work on the Act, which was discussed in detail over the course of several readings. The draft of the Act is printed in the *Journal* for January 12, 1792. This version retained the wording mandating the likeness of the president on U.S. coins, an idea to which Washington was famously opposed. That

section was amended and on April 2, 1792, President Washington signed the Act.

There was no question of the volume's importance. The problem was the price. I forget what it was exactly, but it was around \$1200. I had never spent that much on a book before. However, I had published a small list recently and had the money—but the thought of spending that much on a book for resale practically terrified me. Who did I think I was? I wasn't a real bookseller, after all, just some wanna-be who was itching to do something numismatic for a living. Did I have the customers for something like this? Could I do a good enough job describing it? Did I, frankly, know what the hell I was doing?

I decided I should sleep on it. A decision like this shouldn't be rushed. Let a cooler head make the decision.

Instead, I picked up the phone and called the bookseller, a prominent one in New Jersey. He assured me that the book was as nice as he'd described, confirmed their return policy in case I didn't agree with his assessment, and offered me a 10% discount. Sold.

I got off the phone with him, a ball of anxiety. I couldn't sit still and had to walk around the office for a while in a mild panic. I had just bought an expensive book to try to do a better job selling it than a very well-known and long-established professional bookseller. I was suddenly feeling very uncertain about my ability to do so—but I was also excited.

When the book arrived, I unwrapped it and went through it carefully. It was beautiful—a gorgeous copy. In a modern binding, yes, but the binding was well-executed in a sympathetic style. I was starting to feel this was actually a good buy on my part. As I spent more time with it over the next few weeks, I became less and less anxious about my extravagant purchase and more proud and excited about it. I was writing my first auction catalogue, and decided this would make a great first lot for that first catalogue. I wrote a 966-word description of it and after much thought put an estimate of \$2500 on it, another panic-inducing decision fraught with numerous second-guesses.

My first auction was a success and established me as something approximating a “real” bookseller. And the star of the show sold for an impressive \$4200 plus the 15% premium, for a total of \$4830. My gamble had really paid off. That auction was the first of three I held on my own, and would eventually lead to my teaming up with George Kolbe to form Kolbe & Fanning. In a very kind gesture, George suggested that we retrospectively assign my three auctions numbers 113–115 in the new Kolbe & Fanning numbering sequence. I'm writing this while taking a break from composing Sale 150, and hope to write many more. I feel extremely fortunate to be able to make my living doing something I love, and like to think that this book helped make that happen.





# The Camden Bank Note Registers

By David D. Gladfelter

Three bound volumes of blank ruled pages, containing records of every bank note ever issued by the State Bank at Camden, New Jersey, from its opening for business on June 16, 1812, to its conversion to the National State Bank of Camden on June 2, 1865, somehow managed to survive until nearly the end of the twentieth century.

I now have the first and third of the registers, covering the periods from 1812 to 1820 and again from 1842 to 1865. The present whereabouts of the second register, covering the intervening period, is unknown. Hopefully this missing register will eventually come to light so as to complete this unique detailed record of the supply of notes put in circulation and redeemed by a soundly managed bank during the obsolete era. I know of nothing like it in American numismatics—its closest relative would be Raphael Thian's *Register of the Issues of Confederate States Treasury Notes*—but hope to be proved wrong in this regard.

During the 1970s as a law student at Rutgers University in Camden, I recall having seen a historical display in the main office of the successor bank, then known as the First Camden National Bank and Trust Company. Large oil paintings of former bank presidents hung above the display cases, which contained a variety of bank records, documents and photographs including a rare copy of a history published in 1865. One or more of the registers were probably included as well. At that time, the bank valued its history, going back more than 150 years. It saw itself as a major player in the growth and development of the port city.

All that changed when First Camden was taken over by the megabank, PNC, on September 8, 1996. The suits at PNC ordered the locals to “clean out” the old bank building and get rid of all the ‘trash and clutter’ which had taken 177 years to accumulate.”<sup>1</sup>



First register (open) and third (below)

1 Wendell Wolka, “Then and Now: The State Bank at Camden,” *Paper Money* 41:24, 26 (January-February 2002).



Third register (open with bank note repro replaced) with first register below

Fortunately for preservationists of local history, the contractor who took on the cleanout job recognized the value of the “clutter” and called in a friend who dealt in collectibles. This friend rescued what he could truck away of the registers, portraits, minute books, photographs, and bank documents (including its federal charter as a national). Wendell Wolka, a well-known paper money collector and author, learned of this trove and purchased some of the items, including the two registers. Tom O’Mara, then a major collector of New Jersey obsoletes, obtained additional

goodies from the bank’s early period under its State of New Jersey charter, which he kindly passed along to me.

Wendell consigned the registers and other state-charter material to Stacks-Bowers Galleries who sold them at auction in November, 2012. I bid in the first register. The late Peter Mayer, who had one of the finest collections of New Jersey obsoletes since that of Dr. Jacob Newman Spiro, purchased the third. Pete’s prime interest in this register was the set of 21 canceled notes that bank officials had mounted in the book to serve as a guide to tellers when called upon to redeem them. Bank records show that officials of the national bank continued to redeem the state bank’s notes regularly as late as November 1, 1871, when \$144 worth of them were destroyed. One of the notes in Pete’s register, a \$5.00 note issued in 1859, was actually redeemed by the national successor bank on September 4, 1924 – 65 years later. That’s how sound an institution the First Camden was.

Pete had previously obtained two of the notes from the register. One of them was a unique \$500 note issued in 1862. Pete could prove its uniqueness via the register itself, which showed that all other issued notes of this denomination had been redeemed. (Of course, there is always the slim possibility that a proof or remainder note could turn up.) He had the remaining 19 notes professionally removed from the register and restored. He was then ready to part with it. He knew of my interest in it and graciously offered me first refusal, which I gladly accepted. Along with it came two of the restored notes and high-quality photocopies of all 21 notes as they appeared in the register.



Top: \$50 note on State Bank at Camden from third register, before restoration  
Center: \$50 SBC note after removal and restoration  
Bottom: Peter Mayer's unique \$500 SBC note, pre-restoration



Three articles have thus far appeared in the numismatic press based on the State Bank at Camden trove: Wendell's article cited above, a piece about the 1865 bank history appearing in the Summer 2016 issue of this journal, and the present article. A further article is awaiting publication. More still are certain to follow, especially if and when the missing second register is located.

That register could solve a puzzle posed by the numismatist Eric P. Newman, co-author with museum curator Robert McCracken Peck of a 2010 article about John James Audubon's early artistic career: What has become of the New Jersey bank note allegedly displaying Audubon's first commercially produced bird illustration?<sup>2</sup> The authors cite an 1824 entry by Audubon in one of his diaries: "I drew for Mr. Fairman a small grouse to be put on a bank-note belonging to the State of New-Jersey."<sup>3</sup> Gideon Fairman (1774-1827), the engraver, was then a principal in the firm of Fairman, Draper, Underwood & Co., of Philadelphia, after Fairman's death becoming Draper, Underwood, Bald & Spencer. Those firms produced bank note forms for many banks and businesses operating in New Jersey and other states. Notes with Fairman's engraving of Audubon's grouse are known from banks in Norwalk, Ohio, and Bridgeport, Connecticut. Both engraving firms are known to have produced bank notes for the State Bank at Camden. Could the grouse engraving – that launched Audubon's career – have decorated a yet-to-be-discovered SBC bank note? That story awaits.



- 2 Robert McCracken Peck and Eric P. Newman, "Discovered! The First Engraving of an Audubon Bird," *Journal of the Early Republic* 30:443-461 (Fall 2010). Abridged and reprinted in Alan M. Stahl, *Money on Paper: Bank Notes and Related Graphic Arts* (Princeton: Princeton University Library, 2010), 27-38.
- 3 Stahl, op. cit., 28.



# An Adventure in Rhode Island

By Dan Hamelberg

It was fall of 1988, and four years after the Kolbe-Merkin sale where I started to seriously collect U.S. numismatic literature. In an attempt to make contact with sellers, I started to place advertisements in various publications. “Wanted: Numismatic Literature. Will buy individual items, collections, or whole libraries. No redbooks or bluebooks. Please contact...” I thought in order to make “fresh” contacts I would place ads in antique publications in addition to the standard coin-related issues. One of those antique publications was the *Maine Antique Digest*. The “*Digest*” is a great source for antique collectors, and I thought that maybe I just might find a collector or business that had a few “coin books” for sale.

The responses to my ads were few, but then a phone call came from a young junior college student in Providence, Rhode Island. He said he knew where there was a “bunch of old catalogs” for coin sales and asked if I was interested. He said there were “hundreds” of old catalogs from the late 1800s and early 1900s. Of course I was interested. This was the best contact I had received so far from my ads. I asked him how he came to call me, and he told me the following story:

“I live at home with my parents, and a few days ago when I was coming home from junior college, I stopped by the local coin/jewelry store to look at a few coins on my way home. While at the store, I noticed piled up in a corner a bunch of old catalogs for coin sales. They were separated into different names and put in paper grocery bags. When I got home, my father asked me how my day was going, and I told him about my visit to the local coin/jewelry shop. When I mentioned the pile of old coin catalogs, my dad, who was reading the *Maine Antique Digest* at the time, saw your ad in the *Digest*. He suggested I make a call to see if there was any interest and if I could see about a finders fee.”

What are the odds?! This young man comes home from college and relates his day and visit to the local coin shop to his father while he is reading my ad in the *Maine Antique Digest*! As luck would have it, my wife and I were planning a trip out east to do some antiquing in the Boston area. I told the young man I would be out his way soon, and that I would need the address and contact for the catalogs. I told him I would give him a 10% finders fee for anything I purchased from this source. I called the coin/jewelry shop in Providence to confirm the catalogs, and I was told the total amount was about 1,000 catalogs. Now I was really interested. I told the coin shop owner to hold on to them and that I would be there in about a week to check them out.

My wife and I flew out to Boston and picked up our rental car to start our antiquing. We stayed just outside Boston with friends, and made the rounds to all the local antique malls and shops. We managed to buy so many items that we decided to turn in our return flight tickets home and rent a van to collect our purchases and drive them home. On our last day, we collected our goods from the Boston area antique shops where we made purchases during the week: a tall case clock and banjo clock from Delaney’s clock shop, a mahogany dinning table and six ladder-back chairs, a

pie crust tea table, a corner hutch, and lots of “smalls.” Our last stop before heading back home was the coin/jewelry shop in Providence.

Connie and I entered the coin/jewelry shop, and while Connie was looking at the jewelry, I was directed to a back room where the catalogs were being stored. They were separated as to auction house and placed in grocery paper bags for order. There was several bags marked “Woodward.” As I looked through the “Woodward” bags, it looked like there was almost a complete run. Then I looked thru the “Chapman” bag. Next came the “Frossard” bag. Then “Cogan” and “Bangs” and “Steigerwalt” and “Strobridge” and so on. “Morgan, Smith, Samson & Sage.” Some of the catalogs were in the original mailing envelopes. All in all, there were about 1,000 catalogs with very little duplication and 38 of the catalogs were plated. I was numb. After about an hour of looking, I was making every effort to be “cool” and asked for a price. The store was owned by two brothers, and one of them quoted a price of \$3,000. I asked him where they had picked up the catalogs, and he was vague. I surmised they probably picked them up in some estate deal they made at little or no cost. I offered to pay them \$2,000 in cash, and, as luck would have it, I had a van outside and I would take them with me to eliminate any shipping issues. He checked with his brother in another office (It was like I was buying a used car) and returned with a “yes”. Yes!! I called Connie and said we need to move out these bags of catalogs now without delay. I really felt like I was in a dream and would wake up any time, so we needed to hurry! As we were loading the last bags into the van, the dealer said, “can you wait a minute.” Can I wait a minute?! Oh, I got it, he called Kolbe and knows now what these “bunch of old catalogs” are worth. My dream was about to bust. But then, he said there was a few more boxes of books in another room, and why don’t I just take them, as well. OK! I loaded five more boxes of books into the van, gave the keys to Connie to drive, and got in the back of the van to look through the additional boxes. As Connie began driving (I wanted to get out of the parking lot with our treasures as soon as possible) I looked through the first box and pulled out the Clapp books on early copper and an original Crosby. I started laughing as I pulled out more early books and pamphlets. The five boxes contained material worth more than I paid for the catalogs.

When we finally got home, I had more time to carefully look through the catalogs. Many of the catalogs had a name written on the first page opposite the front cover in neat cursive writing. The name was Nicholas Hathaway Jr., Fall Rivers, Mass. Apparently, young Nicholas, an 1883 graduate of Brown University, was putting together a collection of early U.S. coin auction sales. He made paper covers for many of the catalogs to protect them. I thank him for that. Needless to say, this find gave me an early jump on making a significant impact on my collection of U.S. coin auction catalogs. A once in a lifetime opportunity, and a great adventure to go along with it!



# Chasing an Oasis of Numismatic Knowledge

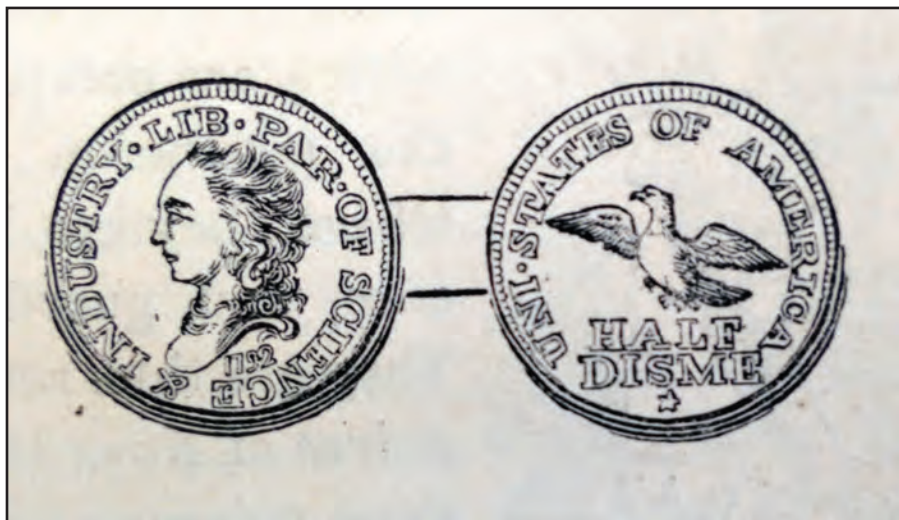
By Thomas D. Harrison

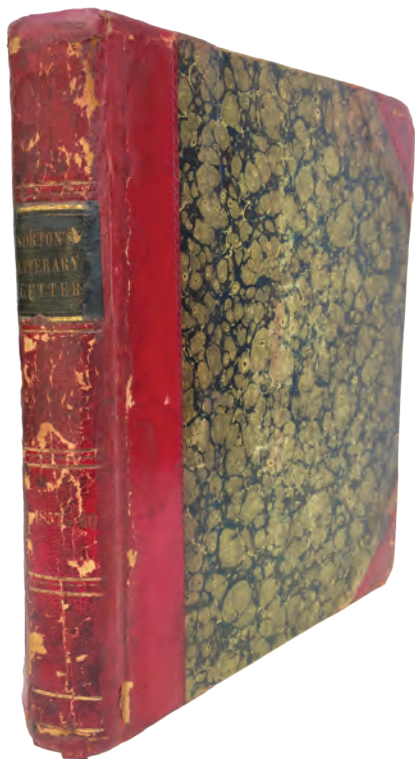
*“To produce the true elements of enjoyment, the book-hunter’s treasures must not be mere property, they must be his achievements —each one of them recalling the excitement of the chase and the happiness of success.”<sup>1</sup>*

—John Hill Burton

Like all collectors who have entered the auction arena, I have experienced the frustration of disappointment and the exhilaration of success. These sentiments were reflected in Armand Champa’s “The Life of a Collector” published in Bowers and Ruddy’s Rare Coin Review #68 and later reprinted in the first sale catalog of his historical library in 1994. Champa quoted a narrative by Mr. Charles Feinberg that was printed in a catalog issued by Sotheby’s on December 15, 1986: “The only regrets I have are the items I didn’t get, the ones that got away—these are my lasting regrets. Collecting has brought me welcomes and honors—books have brought me a full life, but I’ve had the best enjoyment from chasing books at auctions.”

Each year I anxiously await the Kolbe & Fanning New York Book Auction. I had prepared myself for the possible jubilation or potential letdown the afternoon journey was sure to provide. After spending several evenings intently reviewing the coveted prizes it quickly became apparent that one lot stood out. When the cataloguer adorns a listing with a color photograph and a nearly three quarter page description, undoubtedly one anticipates stiff competition. According to the cataloguer, David





Fanning, a complete set of this periodical was missing from the Bass and Ford libraries and apparently had not been offered at auction since Armand Champa's set sold in 1994.<sup>2</sup> Now that the hour of the auction had finally arrived, I settled into my chair, cinched my seatbelt and waited for the chase to begin.

I do not recall when I first encountered Charles Norton's *Literary Letter*, but I know it has been on my radar for many years. Several years ago I was fortunate to add a partial set to my library while at the time realizing the unlikely prospect of someday discovering the elusive missing issues. The copy now going on the auction block was offered as the feature item in David Fanning's *Bookshelf* Vol.1, No.4 (July 2009). Although I missed that opportunity, I now had an unexpected second chance to add this volume to my library. For a collector, striving to satisfy his completist appetite, I now confronted the reality of landing this

marvel or potentially waiting years for another set to surface.

Norton's *Literary Letter* focused on his bread and butter book trade, however, numismatics played a key supporting role. His short-lived periodical consisted of six issues with numbers 1–4 published from 1857–1859 and the New Series numbers 1 and 2 in 1860. As publisher, Norton presented a significant amount of numismatic content. He even dabbled in coin sales in the 1850s and sold coins at auction on May 13, 1858, through Henry Leeds. Norton interspersed listings of coins for sale at fixed prices and various articles such as "American Medals" and "Masonic Numismatics" throughout his publication. The first article in issue number one titled "Curiosa Americana" is enhanced with the first published illustration of a 1792 half disme.<sup>3</sup>

The true allure of the series for those with biblio blood flowing through their veins is William S. F. Mayer's article "The Literature of American Numismatics." The article was based on a presentation given by the author at an American Numismatic Society meeting on November 19, 1858.<sup>4</sup> Mayer opened his discussion with a numismatic overview of the day before, commenting on several colonial issues. He quickly transitioned to the heart of his presentation, noting that earlier collectors needed to rely on the scant details in British works such as Reverend Rogers Ruding's *Annals of the Coinage of Great Britain and Its Dependencies* and Martin Folkes's *Table of the English*



*Gold and Silver Coins*. Mayers stated, “At a time when ‘coin-collectors’ in the United States were popularly considered little better than monomaniacs, two or three gentlemen—Dr. J. B. Felt, of Salem, Mass., Mr. J. Francis Fisher, of Baltimore, and Dr. Jas. Mease, of Philadelphia—were deeply interested in the subject, and communicated the results of their investigations to societies of which they were members, or published them in a separate form.” The author continued to comment on the pioneering works of Dr. O’Callaghan, Wm. W. Gouge and Eckfeldt and DuBois. He also directed the reader’s attention to the ground-breaking efforts of John H. Hickox’s 1858 *An Historical Account of American Coinage*, and Charles Bushnell’s 1858 *An Arrangement of Tradesmen’s Cards, Political Tokens, also, Election Medals*. His bibliographical account concluded with Joseph Mickley’s *Dates Of United States Coins, And Their Degrees Of Rarity* also published in 1858. As if this roster of numismatic luminaries and their efforts were not enough to entice the bibliophile, Mayer’s article was the first published record to feature numismatic literature.

Imagine how enlightened the contemporary collector was to discover this oasis of numismatic knowledge. Undoubtedly, this cumulative collection of extraordinary literature was pivotal in launching numismatics to an unprecedented level. For me, from a historical perspective, Mayers’s work ranks among the aristocrats from the dawn of United States numismatics and now it and Norton’s associated issues were only a few bids away. This was one of those special occasions when a truly rare item merged with historical significance to create a numismatic milestone.

I eagerly waited as the sale progressed through the ancient, medieval and foreign lots. The first 125 lots of the American section primarily followed tradition. Most items sold within range of their estimates, a couple of special lots did not meet starting bids and several lots sold for multiples of their estimates. It was now time for Norton’s *Literary Letter* to take center stage. The first few bids jumped rapidly, and then with my bid card in the air, the bidding paused. I held my breath and the auctioneer’s hammer dropped. I was now the proud caretaker of this long awaited treasure that was attired in a handsome contemporary half-calf binding.

As is often the case when collecting numismatic literature, landing one prize sparks a new challenge. Now my task, as it was for the collector in 1858, is to amass a collection of these historic volumes recorded by William S. F. Mayers.

#### NOTES:

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- 2 Kolbe & Fanning, *The 2018 New York Book Auction*, January 13, 2018, lot 437.
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Signature: \_\_\_\_\_

Date: \_\_\_\_\_

<sup>1</sup> Significant Other to a Regular Member    <sup>2</sup> Age 18 or Younger

# Imhoof-Blumer, Fontana, and Quadras y Ramón Kibitzing My Collection

By Andrew McCabe

The Devil Wears Prada is a movie about choice and discernment in fashion. In its final Paris limousine scene, Miranda Priestly says to Andrea Sachs, “You can see beyond what people want and what they need, and you can choose for yourself” ... “everybody wants this, everybody wants to be us.” What is this “this,” but the ability to choose with discernment, with an assured taste that doesn’t depend on the weight of promotion by others. The ability to choose for oneself rather than be steered towards coins with high estimates or dealer recommendations enables a collector to consistently buy wisely and with discernment and form a coin collection beyond their apparent means over time.

But how to get there? Whilst hard work and an instinctive eye for quality are prerequisites, collectors can call on Darwinian selection to improve their ability to choose. We can harness the genes of our collecting ancestors and build it into our collecting process, and we do it through provenance.

Provenance enables past great collectors to speak to us, to say “this is a good coin, keep it as part of your collection.” Carlo d’Ottavio Fontana, Friedrich Imhoof-Blumer and Manuel Vidal Quadras y Ramón get to kibitz my collecting. When I choose coins that they chose before, their wisdom becomes embedded in my collection. And just as with Darwinian selection, it is a reinforcing process because once I’ve gotten to know, through personal ownership, the types of coins they collected, then I see coins with similar attributes in sales today and think “Quadras y Ramón would have liked this.”

Provenance and pedigree are used loosely and interchangeably among collectors. There is small distinction. The provenances are the sources of origin of that coin, and its pedigree is the totality of the record that demonstrate those provenances. A wise collector will choose a great provenance with a weak pedigree over the reverse. For example, a coin at auction may assert “from the Knobloch collection, lot 249, ex Lockett” but with no assurances or evidence other than the say-so of a consignor. If we were to look up Stack’s 3<sup>rd</sup> May 1978 Knobloch collection we would see that Lot 249 is a rare bronze of Lucius Pomponius Molo in extremely fine condition, ex Lockett. It has a high estimate but sadly is unillustrated. Nevertheless, if you are looking at a coin that matches that description and condition, and it’s beautiful, and seems like what Knobloch and Lockett would have chosen based on other coins known to be from their own collections, then it’s probably good to have even if its provenance requires a leap of faith.

So, you’ve been browsing your catalogue collections and your online resources and

have just found a great provenance. How do you describe it and learn from it? Take for example the illustrated (Fig.1) denarius of Mark Antony in my collection, whose provenance information was built up over time through checking my catalogues at home, in the Fitzwilliam Museum in Cambridge, and at the premises of Numismatica Ars Classica in London, always with John Spring's work at my side. One element of its provenance is the Quadras y Ramón collection. Manuel Vidal Quadras y Ramón was born on 4<sup>th</sup> October 1818 in Maracaibo, Venezuela, and died on May 20<sup>th</sup> 1894 in Barcelona, Spain. Due to a revolution in Venezuela, his family moved to Santiago de Cuba in his childhood, adding to their already remarkable wealth via Cuban cigars—tobacco plantations—until 1849 when he relocated to Barcelona “bringing with him an impressive numismatic collection, which would end up being one of the most important of Europe” according to one biography. We have no way of knowing whether this coin entered his collection whilst he lived in Cuba or after his move to Spain, but I find it delightful to imagine the logistics of buying Roman coins in the days of inter-continental sailing ships rather than Fedex. Probably fewer forms to fill...



*Fig.1: Manuel Vidal Quadras y Ramón (1818-1894);his collection; our coin.*

The pedigree of this coin is demonstrated by the totality of its appearances in the following printed documents that I am aware of so far. If I had hand written collection or sale tickets, then they would likely also be listed as “with ticket”; tickets or sales receipts are a mundane part of a pedigree for modern and easily-accessed fully-illustrated sales, but they are of value as collectibles in their own right for classic older



sales, and may be a critical part in demonstrating provenance for unillustrated lots.

Triton XVI (8 Jan.2013) lot 936 ex Waddell e108 (15 Sep.2007) lot 45 (est.\$1750) ex Waddell (Apr.2000) lot 55 (est.\$1700) ex Freeman & Sear FPL 3 (Summer 1995) lot 53 (\$2,250) (also illustrated in August 1995 Celator advert) ex Leu 59 (17 May 1994) lot 238 (est.2000 CHF) ex Bourgey (4 Nov.1913) lot 755 Quadras y Ramón (1818-1894) coll. = Banti-Simonetti Marcvs Antonivs 126/4 (this coin).

That's its pedigree. As for its provenance, I'd prefer to focus on what matters and in the order that matters, rather than on the detailed pedigree record: The coin came from a very famous collection, and subsequently featured in four landmark high-quality auctions and as a plate coin in a standard work of reference, and that's what its provenance should emphasize.

*From the collection of Manuel Vidal Quadras y Ramón (1818-1984); Bourgey (4 Nov.1913) lot 755; Leu 59 (17 May 1994); Triton XVI (8 Jan.2013) lot 936; Banti-Simonetti Marcvs Antonivs 126/4 (this coin).*

If the coin had had a less illustrious provenance, I might choose to list more details. But a piece already so elevated by its choice by Quadras y Ramón for his collection, its choice by Etienne Bourgey to be photographed and printed on an expensive collotype plate at a time when the vast majority of lots went unillustrated, and subsequently its choice by Leo Mildenberg of Leu, and by Victor England of CNG to be included in their top-level sales, needs no further promotion.

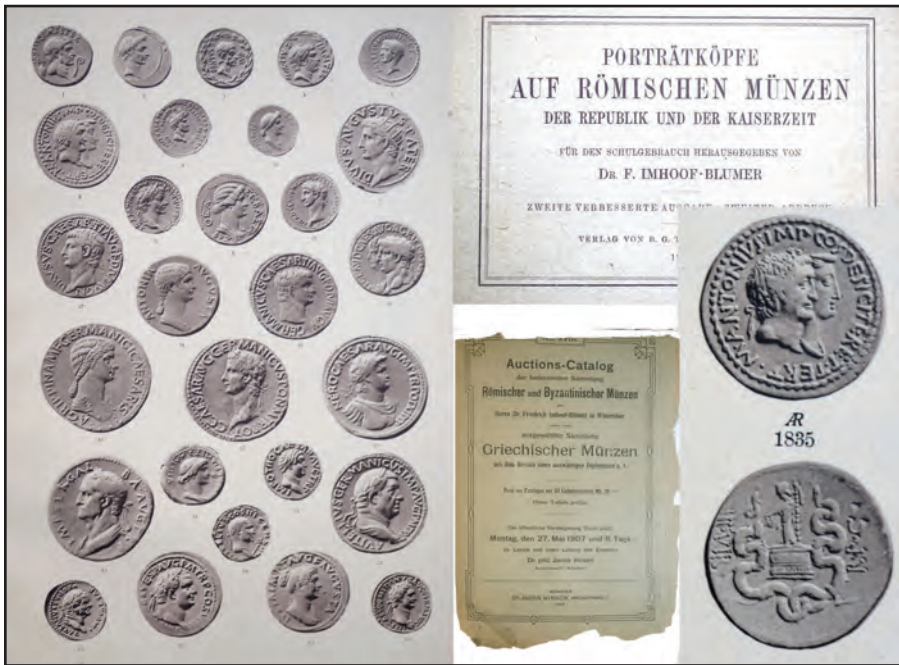
Now consider the coin itself. It has small scratch before the obverse face and that's one reason I have been able to afford to own it. Many modern collectors are obsessed with slabs and numeric grades and sharpness and have no room in their collections for a scratch. But while the scratch is hardly visible either in hand or photograph, what is immediately obvious is the enormous flan as big as a dinner plate, the perfectly centered and complete strike, the superb style and the abundance of details. It's not mint state and isn't completely without flaws but I think it's the best struck example of this coin type in existence, and Quadras y Ramón, Mildenberg, England, Bourgey and Waddell would probably concur.

On 26th May 2014 I was at a NAC auction in Zurich, considering two upcoming cistophori and seated beside Martina Dieterle. One in very fine condition had an estimate of 700 francs whilst a second in extremely fine was estimated at 2000 francs. Martina turned to me and said, you know Andrew I don't really care for the better condition coin, but the cheaper one is simply wonderful, really perfect surfaces and style. The cheaper and more worn coin, Fig.2., is now in my collection. After quite some research its current pedigree is:

NAC78 (27 May 2014) lot 2038 ex Künker 124 (16 Mar.2007) lot 8554 (EUR 900) ex Monnaies et Médailles Basel Auctiones 17 (7 Jun.1988) lot 506 (CHF 1500) ex Stack's Hall Park McCullough (1872-1966) coll. (20 Nov.1967) ex Glendining V.J.E. Ryan (1882-1947) coll. (2 Apr.1952) lot 1929 ex J.Schulman (5 Mar.1923) lot 539 M.L. Vierordt coll. ex Jacob Hirsch XVIII

(27 May 1907) lot 1835 Friedrich Imhoof-Blumer coll. = Banti-Simonetti Octavia et M. Antonivs 20 (this coin) = Imhoof-Blumer, *Portraetkoepe auf Roemischen Muenze*, 1892, pl.1,6 (this coin)

The most remarkable part of the provenance is the coins use as an archetypal photographic example for the fine portrait of Octavia in Imhoof Blumer's 1892 book, a very early date for a photographic record. Considering the coin itself, as with the Quadras y Ramón example we see a coin on a large flan with great surfaces and excellent style. Imhoof-Blumer, Vierordt, Ryan and Hall Park McCullough looked past the minor wear, saw a coin of great beauty and are educating me in what to look for too.



*Fig 2. Imhoof-Blumer on Roman portraits and our coin from the collections of Friedrich Imhoof-Blumer, M.L. Vierordt, V.J.E. Ryan and Hall Park McCullough.*

A year prior to this purchase, seated in the same auction room in Zurich, I bought a very rare portrait denarius of Octavian issued by Caius Vibius Varus in 42 BC; a little worn and somewhat offstruck but from my research prior to the auction, one of the finest known examples. Arturo Russo thought the coin so remarkable that as he hammered the coin to me he complimented its acquisition, commenting on its extreme rarity to the auction room and the listening internet world. The coin previously came from a Nascia Kunst und Münzen sale in 1978 where it was noted as a type missing from Haeblerlin, a really remarkable attribute for a Roman Republican denarius. About a year later at a Kolbe sale I purchased the 1827 catalogue of Roman Republican coins in the collection of Carlo d'Ottavio Fontana of Trieste. I had pre-

sumed this to be a museum collection until I saw the series of biographies of famous numismatists written by Hadrien Rambach and appended to NAC sale 91 in 2016 that included a coin from the Fontana collection. I learned then that the collection was in the public domain, having been disbursed partly by Henri Hoffman in June 1860 and the remainder by Adolph Hess in December 1888.

In 2010 I spent some time in the Bibliothèque Nationale in Paris working with the bronze coins in the d'Ailly collection that were illustrated by Dardel in the four volume *Recherches sur La Monnaie Romaine* written by Pierre Philippe Bourlier, Baron d'Ailly in the late 1860s. As I could compare coins against illustrations with absolute certainty, I came to understand how a coin engraver works, with an emphasis on illustrating the style and visible details of the devices, but only roughly delineating the borders and strike so as to give a visual impression. The intersection points of border and edge were typically about right but the finer details of border dots or the curve of the edge, perhaps not. With this understanding of method, it seems likely my Octavian and Varus denarius is actually that illustrated in the Fontana collection (Fig.3); checks on the very few known examples of this rarity reveal only one other coin with a somewhat similar offstrike, the Knobloch example, the latter however displaying a complete obverse border of dots that is evidently lacking from both my coin and the Fontana illustrated example (of my coin). As for the attributes that the coin presented at auction when it said “choose me,” we have a consistent story as told by the other kibitzing greats who are helping me to collect: great strike, great surfaces and a little natural wear that keeps away uninformed buyers who only want mint state examples.

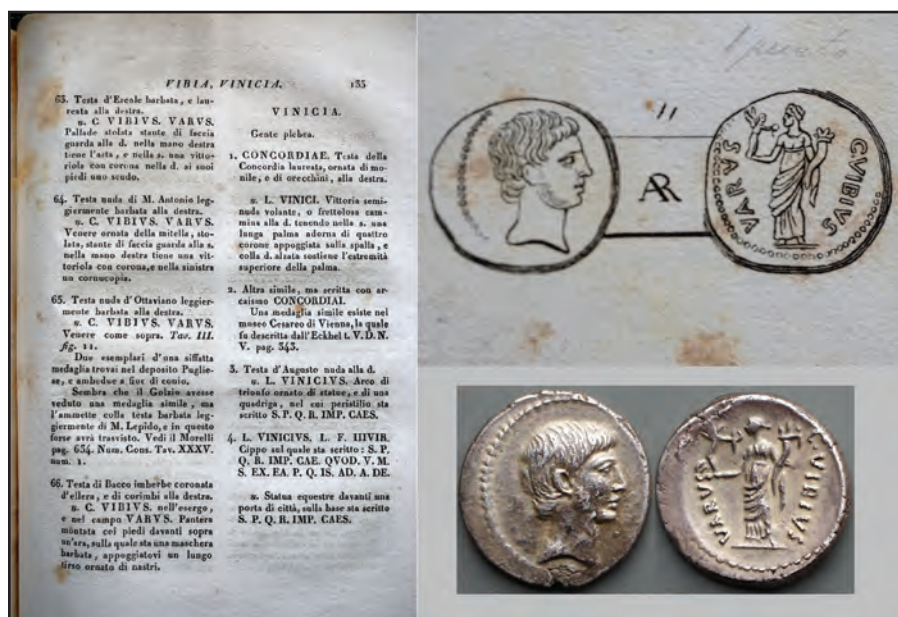


Fig.3 The Carlo d'Ottavio Fontana Octavian Vibius Varus from his 1827 collection publication, and my (our) coin.

I would like to briefly comment on the family names so as to better understand the collecting genes of our coins. Hall (first name) Park McCullough (1872-1966) was descended from two Governors of Vermont: Hiland Hall (1795-1885), and John McCullough (1835-1915), and from Trenor Park (1823-1882) who ran for vice-president of the United States in 1864. Manuel Vidal (first names) Quadras y Ramón was the son of Manuel Vidal Quadras and Ana Ramón; his father's parents were José Vidal and Josefa Quadras. Friedrich Imoof (1838-1920) married Elisabeth Blumer; both were descended from important Swiss business families. In each three cases, in nineteenth century Spanish South America, Switzerland and the United States, it was usual for a woman of some importance to bring her name into a marriage and to pass it to her descendants.

Whenever I consider coins for purchase nowadays, it seems to me that Fontana, Imhoof-Blumer, Quadras y Ramón, Park McCullough, Ryan, Vierordt and the other greats are whispering to me, advising me, "these are the sort of coins we liked, you won't be disappointed if you follow what we have been suggesting." Kibitzers all.



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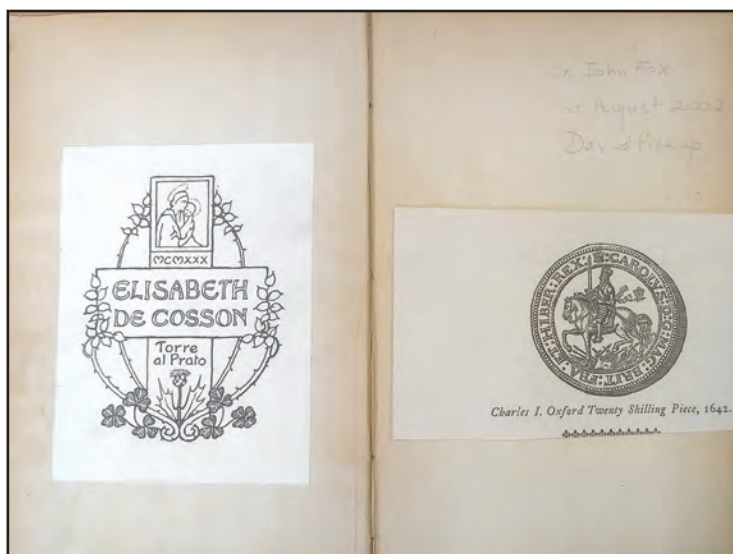
# A Copy of *Henfrey's English Coins* Bound with Wilkinson's *Ancient Egyptians*

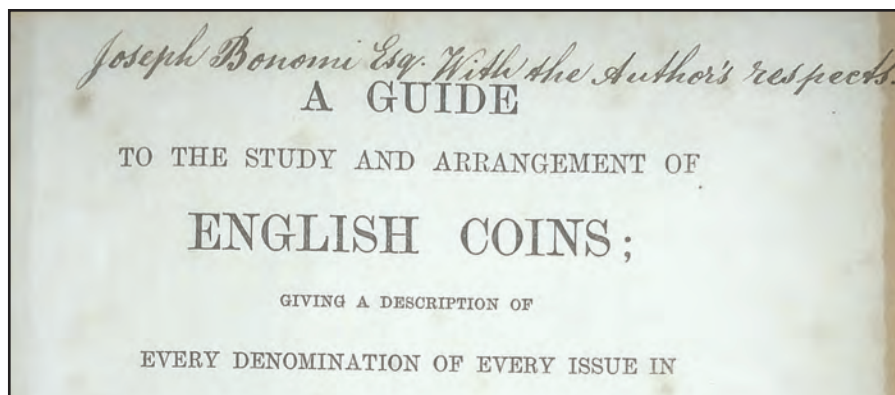
By David Pickup

I was looking on my bookshelves recently and came across this book. To be honest, I had forgotten I had it. I had bought it several years ago and I have never really given it a second look. No doubt when it was written, Henfrey's book was a useful volume with information about "All the latest discoveries" as its title page informs the reader. However nearly 150 years later, it is a bit dated. The fact that my copy is bound with a book on Egyptology does not really endear it to me. Strange bedfellows! At least the coin book comes first. Was it specially bound or sold as two? Probably the two books have specially been bound together rather sold as one volume.

I cannot remember how much I paid for it, but I have written the date I got it and who from. My volume has a bookplate which includes the religious symbol of the Madonna and child, the date MCMXXX, then

ELISABETH  
DE COSSON  
and underneath are the words,  
Torre  
al Prato





I imagine that Torre al Prato is a place in Italy although I have not been able to find exactly where. At the bottom of the bookplate is a clover or shamrock and a thistle and some vigorously growing but blossomless roses. It is a strange mixture.

I have written in pencil a note to the effect that I bought it from John Fox on 1<sup>st</sup> August 2002. John Fox is the author of *Roman Coins and How to Collect Them*. That book was published in 1983 and is one the best books on *coin collecting*, as opposed to the coins themselves, I know. If you get a chance, buy one.

The following has been inscribed in beautiful handwriting on the title page,

Joseph Bonomi Esq. With the Author's respects

This is a typical Victorian book from an age before photographs were in wide use in books. A piece of paper which has an illustration of the 1642 silver pound has been tucked inside. It looks like a handbill advertisement for other books. I should have left this bookmark where it was to show how far the owner read. He or she probably did not get as far as the Egyptian section.

When I searched for the name Elisabeth De Cosson I found a French lady of that name who lived in Seventeenth Century, so I ruled her out. There was also a Baroness de Cosson who wrote about a pilgrimage in a Roman Catholic religious magazine in 1880s. Further investigation revealed this lady's full name was Baroness De Cosson Cecilia Nefeeseh BONOMI, so an obvious link to one of the authors. Baroness De Cosson Cecilia Nefeeseh BONOMI 1855–1944 was Bonomi's second daughter, born in 1855. So I have a book presented by the author to Joseph Bonomi and in turn passed on to his daughter.

Joseph Bonomi was what we would now call a multi-tasker. He was a sculptor, draughtsman, lithographer and Egyptologist. He was born in London on 9th October 1796. He travelled to Rome in 1822 to study under Canova (but who died before his arrival). He later went to Egypt from 1824-26 as a draughtsman on an exhibition and in 1833 he toured Syria and Palestine. Back in England in 1834 he helped to arrange the Egyptian exhibits in the British Museum. He married Jessie, daughter of the artist John Martin in 1845. His first four children died in a single week in 1852; four more children were born, Isabella (1853-1916), Cecilia Nefeeseh, Baroness De Cos-

son (1855-1944), Joseph Ignatius (1857-1930) and Marion (1858-90), and Bonomi shared his house with his late wife's sister Isabella Mary Martin after Jessie's death in 1859. Bonomi also designed a pattern crown in 1837 for T. Pinches on behalf of J. Rochelle Thomas. Rochelle was a London dealer in china and antiques. The pattern crown is quite rare and the unusual design perhaps has an Egyptian flavour to it.

Henfrey, Henry William (1852-1881) was born in London on 5 July 1852, was the eldest son of the botanist Arthur Henfrey and his wife, Elizabeth Anne, née Henry. He was educated at Brighton College, but was prevented by an accident from proceeding to Oxford University. He was encouraged in archaeological and numismatic studies by Peter Cunningham (1816-1869), Joseph Bonomi (1796-1878), and William Henry Smyth (1788-1865). One of his first articles on coins was about Queen Anne farthings. (A subject for many further articles and numismatic talks over the years, including one of my own I hope to be published soon.) He joined the Numismatic Society of London and later became a member of the council. In 1870 he published *A Guide to the Study and Arrangement of English Coins* (2nd edn, ed. C. F. Keary, 1885), described as a useful little handbook. His main specialist work was *Numismata Cromwelliana*, an account of the coins, medals, and seals of the Protectorate. It is still referred to today. Henfrey died, after returning from a visit to Italy, on 31 July 1881.

Wilkinson, Sir John Gardner (1797-1875) was born on 5 October 1797. A trip to Egypt in 1821 led to a fascination with the country. He travelled the country extensively and he followed the decipherment of the hieroglyphs and corrected some of Jean François Champollion's early translations. Wilkinson returned to Britain in 1833 and continued to write and study both specialist and more general works. His popular *Handbook for Travellers in Egypt* (1847) for John Murray's series of travellers' guides went through many editions.

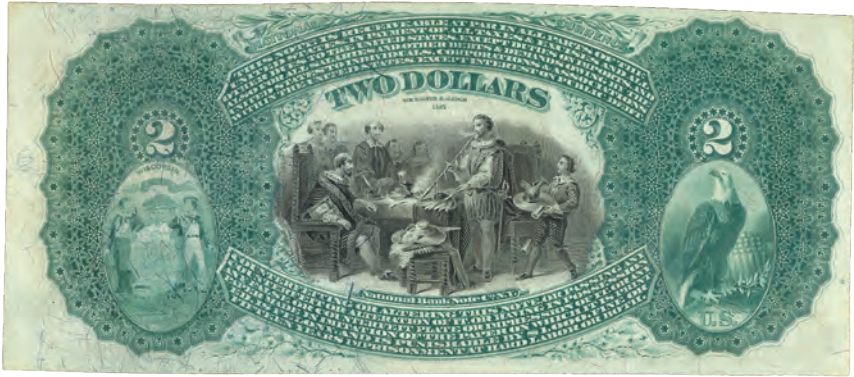
What interests me most are the connections. Henfrey must have known Bonomi. Bonomi knew J Y Akerman. Admiral Smyth and John Lee. These names are not so well known today but they were some of the leading numismatists of the middle of the Nineteenth Century. Admiral Smyth and John Lee lived within walking distance of where I live now. Bonomi worked as an architect on a local school, nearby, built at Lee's expense. John Lee was a lawyer who inherited an estate and built a museum of coins and Egyptian artefacts. He was a teetotal who built a mock Egyptian well for the locals to use, inscribed "Water is Best" in hieroglyphics. He held temperance festivals which were like huge fetes the locals were invited to. Total abstention of alcohol never really caught on in Buckinghamshire and the surrounding pubs did a roaring trade on the days of the festivals.

#### SOURCES:

Forrer, L. (1912), *Biographical Dictionary of Medallists coin, gem and seal-engraver, mint masters etc* London Spink & Son Ltd.

The British Museum online database ([britishmuseum.org](http://britishmuseum.org))







# There Has To Be a Better Lazy Deuce?

By John and Nancy Wilson

In William P. Donlon's (1891 – 1978) last paper money sale No. 12, closing March 31, 1978, we were successful bidders on Lot 587 for \$1,490. This was an 1875 Lazy deuce from Wisconsin, The LaCrosse National Bank, Serial No. 22 and said to be a "Beautiful sharp specimen, Uncirculated," with an estimate of \$1,500. It was also Ex-Grinnell, and the catalog said that Mr. X spoiled the sale of the note in a September sale. The note was pictured in the catalog. At about the time of the sale, Mr. Donlon passed away and his affairs were being handled by Eva Jubanyik. When we received the note, we noticed a very slight counting mark on the upper right of the note. At this time, we were hoping to get a perfect note, thus we were not entirely happy on the note we received from the Donlon sale. We sent the note back to Mrs. Jubanyik for a refund.

Within days of sending the note back, we went to a Central States Numismatic Society show in hopes of getting a better Lazy Deuce. We went to several dealers and were very surprised that the notes they were offering (for much more money) had major counting creases and marks on them. We ended up by Dean Oakes table, who we knew was a good friend of Mr. Donlon. We mentioned what happened, and he gave us the phone number of Mrs. Jubanyik and we called her. She said that she received the note back and was going to send it out to the next high bidder. We told her we made a mistake and were hoping to get the note sent back to us. We told her to resend it to us, and we would pay the postage. She obliged, and we did get the note back. It is in our collection today, and we are very happy that we talked to her before she sent it to the next bidder. The moral of this story is "this prize almost slipped through our fingers."



# A Fortunate Scratch

By Ray Williams

I was at an ANA Convention in Chicago. It was time to leave the bourse floor, get our bags and head to the airport. As Roger Siboni and I were walking toward the exit, we stopped at Chris McCawley's table to say goodbye. While talking, I spied a Lord Baltimore 6d in his case. It was priced out of my budget, but I asked to look at it. Chris saw how much I liked it and lowered the price \$1000, just enough where I'd need to make explanations at home, but I was confident divorce lawyers wouldn't be needed. (I'm still happily married.)

Jump forward several years. I was helping an author with a research paper and needed to look for something in the 1920 Miller Sale catalog. I was fortunate to have an original catalog, courtesy of Robert Martin, with reproduction plates. While flipping through the pages, I saw that Miller owned much more than the CT Coppers, whose die varieties bear his name. Miller owned three denominations of the Maryland Lord Baltimore coinage! I read the description of his 6d and thought it a coincidence that his coin had a scratch across Baltimore's face, as did mine.

I fumbled for the plates and sure enough—all three Lord Baltimore coins were plated, but sadly out of focus to the point where I couldn't see the scratch. What to do? I posted on the "colonialcoins" chat group that I was hoping someone had an original plate from the 1920 Miller Sale containing lot 1568. I was quickly accommodated by David Fanning and Jack Howes. The images supplied were sharp and confirmed that my coin was Henry Miller's coin! What a thrill!

I have many friends collecting CT Coppers that own specimens attributed to Henry Miller, but not many have a silver coin he owned. The scratch on the face is not terrible, it made the coin more affordable and it was responsible for me finding a lost pedigree. Only those who value provenance can fully appreciate this awesome experience. And I hope that these words might inspire others to research the provenance of their coins before it's lost forever.

If there is a NBS member who has a priced and named 1920 Miller catalog, I'd love to know who purchased lot 1568 and what they paid. Please contact me at [njraywms@optonline.net](mailto:njraywms@optonline.net).



Lot 1568 of the 1920 Miller Sale is my coin. Only obverses were plated in the catalog.



# An exceedingly interesting copy of Brooke's *English Coins*

By Peter Gaspar

In his numismatic literature sale of Sept. 12, 2015 Charles Davis offered as lot 726 an interleaved copy of the 1950 third edition, revised, of G.C. Brooke's *English Coins*. It carries the bookplates of two of the greatest scholars of the late twentieth century in the field of English hammered coins, Christopher E. Blunt and Mark Blackburn. They left comments and corrections opposite the text, both on the interleaving and in the margins of the text itself.

Time and space were conserved by frequent use of material that, at first glance, appeared to be cut from a second copy of the Brooke monograph, but is more likely from the booklet, generously distributed by the publishers, Methuen, of the revisions of the 1932 first edition of Brooke, incorporated in the second edition of 1942.

The interleaved copy was purchased by Douglas Saville and resold to the present author. Subsequent investigation revealed that the interleaved book was consigned to Davis by Philip Skingley of Spink, who received it from the estate of Mark Blackburn.

There are significant items laid into the book. A 1924 postcard from Brooke to Blunt thanks him for a letter (not present) and expresses his interest in going through the coins (not specified) with Blunt. Brooke complains that his holiday has been delayed by his small son's illness and high temperature, but they will leave in a few days. Brooke attributes the delay in his numismatic work to "the lack of order and the incompleteness of the BM collection."

Brooke has "no doubt that clarity will come with your (Blunt's) aid and the coins themselves." It is interesting that Brooke does not thank Blunt or acknowledge Blunt's assistance in the preface of *English Coins*.

Also laid in to the interleaved copy of the 1950 third edition of Brooke's *English Coins* under discussion here is a Jan. 24, 1950 letter from Mrs. Brooke (J. Margaret Brooke) to C.E. Blunt, thanking him for his letter (not present) and for a drawing (not present) of her husband that reminded her of his appearance when she first knew him as an undergraduate. She was surprised that he still looked so almost boyish in 1920. She thought he did remain young looking. She writes that if she covers the mouth in the drawing, the top part of the face is very much as he was later. "I am very sorry that Mr. Shirley Fox did not sign the drawing (apparently the drawing was by Shirley Fox), but I have written the details on the back, for the benefit of my sons."

She writes that she is sorry to hear of Mr. Whitton's death. She had a letter from him just a week before, in reply to her letter, in which he said that his copy of the new edition was his proudest possession. (Whitton states in the preface to the third edition that he prepared it. The preface is signed CAW.) Brooke dedicated *English Coins* to Whitton, calling him "his friend and helper."

Mrs. Brooke is puzzled by Whitton referring to it as the third edition, because

she had no knowledge of a second edition. She supposed that Methuen did a reprint without any alterations (they did so in 1942) and without her becoming aware of it. She writes that she is to have two free copies of this new edition, so that she will see what they call it.

She writes that it is no wonder that she couldn't find him (C.E. Blunt) in the London telephone directory, since he moved to the country. The only Blunt in the directory was at Enfield, "and I didn't think you would be living there! Mr. Lawrence's (the volume is dedicated to L.A. Lawrence as Brooke's "friend and helper") papers will have kept you very busy, I am sure. He used to write me at Christmas for some years, but of late I have not heard naturally, and I know he had got very old and frail. His gift of forgeries to the BM got a mention in the press, I saw.

"Again thanking you for the drawing & all the work & thought on George's book, with all good wishes

Yours sincerely,  
J. Margaret Brooke"



#### NOTES:

Inserted comments or corrections by Blunt or Blackburn are found in the interleaved copy opposite (or on): p.3,5,7, 8, 9, 10, 11, 12, 15, 16,17,19, 20,21,23,26,27, 29,31,32,38,39,43,48,50,51,52, on 52, 53, on 53, 54, 55, on 55, 58, 59, 60,, 61, on 61, 62, on 62, 63, on 63, 64, 68, 69, 70, 71, 72, on 72, 73, 74, 75, 76, 77, on 77, 78, 84, 85, 89, 90, 97, 98, 99, 100, 110, 112, 113, 114, 122, 134 (C.E. Blunt), 135, 136, 140, 142, 144, 145, 147, 148, 154, 155, 156, 157, 158, 159, 160, 161, on 161, 169, 171, 182, 183, 184, 185, 186, 187, 188, 189, 190, 197, 198, 199, 200, 201,211,212, 213, 214, 215, 216, 220, 222, 225, 228, 229, 230, 231, 233, 234, 236, 237, 239, 241, 243, 244, 246, 247, 251, 252, 279, 281, on 281, 282, on 282, 283, on 283,287, on 287, Plate III. Plate XI. Plate XII, Plate XVII.

Acknowledgments: The author is grateful to Douglas Saville for allowing him to publish it. Charles Davis provided information.



# Tales of Numismatic

## Good Luck and Bad Luck

By Jud Petrie

**Good luck:** While attending college in upstate New York in the 1970's I would regularly go to estate auctions and flea markets. At one flea market a vendor had a box of Indian Head cents, mostly in the 1900s and in VF-XF condition, asking the outrageous price (for the time) of \$5 each. Early in my search I found one dated 1877. Immediately I searched EVERY one of the hundreds he had for sale but found no S mints or anything else before 1888. I asked him if he really wanted \$5, his response "That's my price, take it or leave it, I don't dicker." I took it! Any time someone wants to sell me a \$1000 coin for \$5, I won't dicker. Telling this story many times I have often been asked if I told him the value of the coin he sold me, my response "No. Let him suffer in ignorance."



Obverse of the 1877 Indian cent

**Bad luck:** Just last week on eBay I found a rare magic token (R8, 5-10 known) one of my major collecting interests. The bidding on magic tokens is fierce, but happily it wasn't listed as such and found it in a totally different category, and misspelled to boot! I watched it for a week and with one minute to go there were 3 bids, the highest being \$7.50, when I went to place a \$50 bid, and ready to increase bid to \$100. "Internet connection dropped." ARRRRGH! Scrambling as fast as possible, I didn't get back in time. It sold for \$10.45. I contacted the seller requesting that they notify the successful bidder I was willing to purchase it from them. They declined. Lesson learned? Don't wait to the last minute to bid. The only thing that comforts me is that although listed in the Kuethe reference, it may not actually be a magic token. I have never seen one for sale in over 25 years of collecting, and probably will never see another.



Obverse of the Shuff magic token, MT299

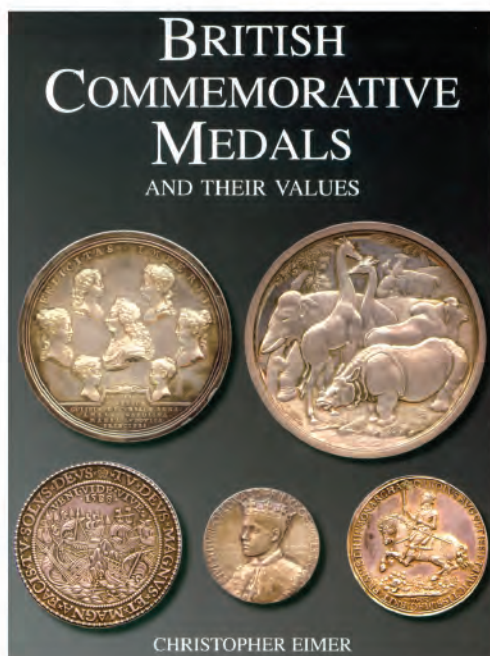




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